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POETRY.

From the Portland Transcript.

The Loving Eye.

By the light of a loving eye.
Oh! 'tis sweet through this world to go!
It dispels the dark shadows that lie
In our path, with its magical glow;
'Tis the first light in life that we see;
'Tis the last to desert when we die;
Oh, there's nothing 'neath heaven to me
Like the light of a loving eye!

To the light of a loving eye,
Ah! what are the riches of earth—
What the garlands that fame can supply,
Or the roses that revel of mirth?
Not a flower that in beauty I see,
Not a gem in the diadem sky—
Oh, there's nothing in nature to me
Like the light of a loving eye!

By the light of a loving eye!
I have gone through this world of woe—
And, oh! may the spirit on high
Still grant me its magical glow!
Till the wings of my soul are set free,
Till my heart has forgotten to sigh,
May that light, that sweet light shine for me,
The light of a loving eye!

A Golden Rule.

One appeal to God above,
Supplicating for his love
Daily offer. Peace of mind
Makes thee happy, good, and kind.

Daily sing one cheerful song,
From the bosom's fiery throng;
Daily do one noble deed;
Daily sow one blessing's seed

Daily make one foe thy friend;
Daily from thy surplus spend;
Daily, when the gift is thine,
Write one verse in strains divine.

Daily seek kind nature's face;
Daily seek for some new grace;
Daily dry one sufferer's tear,
Daily one grieved brother cheer.

Daily drink from sparkling eye
Sweeter rapture; soar on high!
Then thy life will know no night,
And thy death be robed in light.

MUSIC IN AMERICA.

BY W. H. CUDWORTH.

It cannot have escaped the attention of the observing, that the standard of musical taste has in this country been placed much higher within the last few years than it has ever been previously. This constant improvement cannot fail to gratify the friends of the most pleasing and delightful of arts. This fact, however, should only add new stimulus to exertion for continued advancement. Far from having arrived to a state of optimism, Music may be said to be as yet in its infancy, nor indeed to have attained so high an elevation as its sister arts of painting and sculpture. Its progress, however, has not only been decidedly marked but wonderful. In a country so young and full of energy, the finer arts cannot be expected to obtain so great a share of attention as the bustling duties of active life; and, in consequence, Music has received from most of its devotees but the few moments snatched from days already too overburdened with other cares to be appreciated. An art must be long and assiduously studied; and how is it possible for any person, of no matter how great abilities, to obtain even a tolerable proficiency without working for it. This fact is understood by musicians, but misunderstood by all the rest of the world. After listening to pieces mastered by long and persevering application, many will mourn their inability to do likewise, and resolve that a beginning shall be made; but sitting down to the dull work of drumming one, two, three, all enthusiasm vanishes in a moment—the veil is lifted—the secret of success revealed, and it is perceived that what so delighted and transported the soul, was not the crude performance of an improvisatore, but an accomplishment acquired after hours, nay years, of tiresome practice. I cannot better illustrate my own views of our wants and defects than by drawing a comparison between our own attainments and those of foreigners. For instance, in Germany, a child as soon as it can prattle, is learnt to sing. It grows up to manhood with a strong predilection for Music. Knowing the good effects exerted upon its own destiny by the prosecution of this noble art, it recommends and teaches it to others; the consequence is a continued and universal attention to its cultivation. Thus the better feelings of the people are brought into vigorous action, a love of home and country generated, entirely unknown to nations unblest with a taste for music, the social capacities enlarged and strengthened, and greater intellectual acumen acquired. These assertions may appear somewhat visionary, but according to phrenology, next to the poet's pen, and the painter's brush, is the musician's instrument; and music not only improves the feelings and makes the heart better, but also cultivates to no inconsiderable degree the intellectual faculties. This truth is understood by France, Italy, and Germany, and these nations have long had their musical academies and universities, from which we have been under necessity of importing the talent which so distinguishes our musical representations. I need not instance examples; all who have attended the concerts given in Boston during the past winter will acknowledge the truth of this statement. All perceive and some appreciate the acquirements of foreign musicians; and great praise is due them for the exertions they make to perfect themselves for our gratification. But the source is seldom thought of. At home they have received a regular systematized musical education, every branch of the science being taught in a district school by a district professor, whose whole time is devoted to his work. The result is a thorough and scientific knowledge of the art; nothing is superficial; everything solid, everything good. This should of course be qualified: in music, as in every other art, empiricism is practiced, and not a few unworthy pre-

tenders to the science are found; time, however, places these fellows in their proper places.

Mention has been made of painting; to which, though music yields the palm, taken as a whole, yet infinitely surpasses it in some of its minor effects; for instance, how could the talent of even a Raphael show upon canvass 'the Creation'? It perhaps might be painted in separate places, but the gradual formation of beauty and order, from the chaotic mass of conflicting substances, was left for Music alone to represent. Commencing with all known instruments, in twenty-three distinct parts, after subsiding into a single mighty note, one after another passing through a series of intricate modulations, shows the mingled and wild confusion of the elements—soon the clarionets and flutes seem struggling to the verge of order, and a feeling of decided relief is experienced by the auditor; but still creation's work is incomplete; the trombones seem labouring to accomplish some mighty task, for which they descend into the darkest depths of harmony, and at last "the spirit of God moving upon the face of the waters," says, "let there be light," and the orchestra responds with such a burst of glorious harmony, that were the very scene being enacted before the audience, their sensations could not be more thrilling and vivid. In regard to the other sciences, the same comparisons might be drawn, but a happy remark of Beethoven's will serve both to illustrate and prove my own views without entering into a discussion of them: "Music," he says, "is a higher revelation than science or philosophy. The electrical soil in which the mind thrives, thinks, and invents, while philosophy dampens its ardor in an attempt to reduce it to a fixed principle." Now, as soon as the American people shall look upon Music as the Germans, French, and Italians do, we may expect that institutions will be established for its improvement and cultivation; and if for the next ten years the onward progress in this art continues as rapid as it has for the past ten, this consummation may be reasonably expected. Already, indeed, it is introduced as a separate branch of study in most of the minor institutions of learning throughout the country, but is regarded with rather a superficial eye, more as a polite accomplishment than a beneficial training of the intellect. This conclusion has been permitted to gain ground either because musicians cannot or will not attempt to prove it otherwise. If necessary it might be shown exactly what faculties of the brain are called into exercise by the performance of music; but it is not my intention to enter the arena of metaphysical disputation. Music will ultimately obtain its proper situation, its bright star is in the ascendant, and ere long will shine with the dazzling lustre of its zenith height. Into the composition of American Music enters the beautiful little melodies of Italy, the deep and learned modulations of Germany, and the striking combinations of the English masters. A people thus made up of all nations, although they may imbibed some of the faults, cannot help imitating the respective excellencies of each; and perhaps it is left for America to explain what as yet has never been satisfactorily understood, namely, the physical principles of music, or the natural causes of its power over our feelings—why the major key fills us with joy, and the minor with sadness. That there is a language of the passions which is universally and instinctively uttered by the entire animal creation, no one of any observation can doubt; but how to classify and systematize this language is a question as yet unsolved. Were this known, a skillful performer could obtain the most perfect command over his audience, and by his appeals to the feelings, produce any effect he might wish. Parts of this law have been discovered—for instance, in tones of woe, the minor third has been recognized; in those of joy, its corresponding major; and in ebullitions of the worst passions can be heard the chord of the extreme flat

seventh. It is the business of both the vocal and instrumental performer, then, to copy the manner in which these instinctive tones of nature are uttered, to study the philosophy of the art, and thus acquire a power as yet never attained.

CAMBRIDGE, April, 1846.

Communications.

Mich., March 17, 1846.

H. W. DAY—Dear Sir,—Though personally unacquainted with you, I have for the year past occasionally received a "Visitor" from your office, which has always been a most welcome guest; and through which I have been highly gratified to form an acquaintance with the musicians and music of your city.

I am quite interested in your new system of reading music; and from what I have seen of it, I think there can be no question but that it will greatly aid beginners in acquiring the art of music. The only point I have discovered which is not perfectly clear to my mind (and perhaps it is made perfectly plain in your work, the B. N. H., for I have not seen that work, my knowledge of the system having been gained from the last Nos. of the "Journal and Visitor," is this; viz., I do not see how beginners will be made to understand the terms expressing the key of a tune, as "key of A major," "key of B major," &c. (1) How shall the idea of a change in the key of a tune, while the notes relatively (2) remain the same, be conveyed to the mind of the beginner, so that should the occasion demand, any one could correctly give the various keys? I should be thankful for light on this point.

There is in this vicinity a lamentable want of interest in the subject of music among those who, of all others, ought to be most interested in it—I mean professors of religion. And among young people who attend singing school, the leading object, as I have found by experience, in the schools I have taught this winter, is not so much to prepare themselves to sing the praises of God, as to have an opportunity for being in one another's society (3) To such, a singing school, without an intermission, and a pretty long one, too, would be just no school at all. It is not the case, however, here in this place. Public sentiment places a high estimate upon sacred music.

As you are interested in the subject of education as well as of music, I have thought I would speak of this place and school.

Olivet, in the town of Walton, Co. of Eaton, Mich., was commenced in Feb., 1844, by the late Rev. J. J. Shipperd, the founder of the Oberlin Institute and colony, and a few others with him, with the design of making it the seat of a College and preparatory department in connection with it. The school commenced in Dec. 1844. Rev. R. Hatch, Pres. and Prof. of Intellectual and Moral Philosophy; Rev. E. N. Bartlett, Prof. of the languages; Rev. O. Hosford, Prof. of the Math. A Freshman class was formed in July last. The present number of students is about 50. I will send you a catalogue when it is published. (4) In haste, yours, &c.

JOSEPH W. BANCROFT.

1. Scholars taught from the Numeral Harmony there learn that the tonic or key of all major tunes is *do*, and the pitch of the tonic is in all cases in the new method represented by the proper letter. Hence, if the tune be major and the key in A, then the pitch of *do* is A. It is impossible that anything should be more plain than this.

Beginners also learn from the Numeral Harmony that the tonic of the minor scale is always *la*. Hence, if the key of a minor tune be marked A, then the pitch of *la* is A. We know not how any thing more plain than this can be said, or how there can be any thing more simple. Over every tune we mark the key, the pitch of *do* in major tunes, and the pitch of *la* in minor tunes. *la* is the tonic of minor tunes and *do* is the tonic of major tunes. Tunes are also marked *major* or *minor* as they really are. If they were not, it would be much easier to tell whether the tune was major or minor in the new method than in the old notation.

2. Our friend will bear in mind that the notes of the minor scale are not relatively the same as in the major. Relations are reckoned from the tonic of the scale—major or minor. Perhaps we mistake the question and will try again. There arises no trouble here, since from the commencement of the instruction in the new method, the school are taught to sing the SCALE in all keys; i. e., taking one (*1 do*) on any and all letters. A person would have no difficulty in singing Old Hundred a little higher or a little lower. The great beauty of this system is, that transpositions

are effected in the ear without the least intellectual effort—while in the old way every transposition is attended with a tax on the mind equal to learning the Greek Alphabet. Old Hundred, for instance, written in the phonographic method, appears the same in all keys. All the difference is, that we take the pitch of *do* (1) a little higher or lower, or where we please. How anything can be more plain than this it is impossible for us to conceive. The Scale (from *Scala*, a ladder) is a ladder of sounds, the foot of which may be placed on any pitch or key.

3. This is to be expected of young people generally, and it is for the pious teacher, who is skilled in doing good, or as the scriptures express it, "who is wise to win souls," to turn this love for society to good account. We are aware that our correspondent refers to an actual evil which should be corrected.

4. All matters of education are most cordially received. Musical men must be friends of education—nay, more, they must be educated.

Harrison, Ia., March 25, 1846.

MR. EDITOR,—Though a stranger to you, I take the liberty of writing as to a brother in the cause of Music. I have been engaged in teaching music, more or less, for the last five years, in Ohio and Indiana. And although this calling, in most parts of the west, is not considered as being very praiseworthy, by most people, still, some are continuing their efforts, confidently hoping that we shall ultimately, by untiring zeal and perseverance, be successful in convincing our citizens that the claims of music upon their attention are equal, if not superior, to those of other branches of science. And as from day to day we see our prospects brightening, we await with joyous expectation to hail the auspicious day, when the lively charms of this heaven-born science shall cheer and happily, not only those who dwell in the "land of steady habits" and the more favored parts of our country, but also the inmates of every domicile where dwells the hardy yeomanry of the "far west." There are several things existing here which impede our progress; one of the principal ones is this: There are a great many men (if I may be allowed to use the term man as meaning a thing only) who go about the country doing up a summary kind of business, which is very appropriately termed "TAKING TEACHING." In order for a man to engage in this business, he must say that he will teach 13 lessons and never charge more than \$1 per scholar, let the ladies all come for nothing, and not even charge them to beat time, for if he does they will not like him. He must let each one subscribe what he has a mind, even down to a dime, knowing that every little helps. He must be able to beat time with both hands, his head, body, and sometimes his feet—two beats in a bar (measure). Last though not least, he must, when singing, conduct himself in such a manner as to convince you that he had taken lessons in Italy; i. e. at the thundering crater of Mt. Vesuvius: or if you judged from his appearance, apart from the music, that he had not been so far from home, you would come to the conclusion at once that he had stood quietly upon table rock, and stooped to learn "Musical Elocution" from the gently murmuring tones of a pebble bottomed ripple called "Niagara Falls." But I am happy to inform you that what I have here said is what has been, and now only partially exists, but not what is to be. There are now three parties in the field; 1st, those above named; 2d, those who understand music and teach round notes; 3d, those who use the numerals in teaching. The latter two are conjointly successfully engaged ferreting out the first, and they are now like the Mormons, removing *bat-like*, to the dark corners.

The plan of learning to sing by numerals is rapidly gaining ground. Teachers have success the most gratifying. The approbation with which the old monotonous German and Gregorian chants have been received is fast declining. Nearly all who can read music with any facility whatever, prefer something that has life in it. I remain yours,

A. D. F.

Michigan, March 28, 1846.

MR. DAY—Dear sir,—I have given some attention to the numeral method of writing music, and have introduced it in teaching my classes, so far as can be done without a book. Not being fond of adopting every notion which may be sent forth as a real improvement, I have felt cautious in giving my testimony or adopting the numeral system as such. With a view of testing the system to my own satisfaction, I have considered the two following propositions, viz: Can the length and pitch of sounds be represented by the numeral system so perfectly as to supersede the present mode of writing music upon the staff? So far as I can understand the matter (and I have had it under consideration during the last three years) both questions admit of an affirmative answer. You will understand me to refer exclusively to vocal music.

In regard to writing music for keyed instruments, as the Organ, Piano Forte, &c., including accompaniments and rapid passages, my present knowledge of the subject will not allow me to speak decidedly. I Perhaps you (if your paper does not) can solve my doubts. This is one motive by which I am prompted to become a subscriber to your paper.

Certain it is that some reform in the system of writing music, is unanimously and imperatively called for by the people. The result of my own experience in teaching, during the last fifteen years, has been to confirm me in this opinion.

It is a curious fact, that among the multiplicity of music book makers, they all pretend to have made some improvements in presenting the rudiments of the art, while they retain the full amount of machinery; and some of the pretended improvements (as if there were not enough already) consist in adding to the present superabundance! [True—Ed.]

The superiority of the numeral over the present system is apparent in reducing the number of characters used in writing music, but more especially in reducing the number of positions by which the pitch of sounds are represented in the different transpositions of the scale. Example: To write three octaves—lines and spaces to the number of twenty-two degrees are necessary, which I will call positions. The same number of sounds may be written by the numeral system and not exceed three degrees, or a single line. As soon as a pupil can read notes in the natural scale (but more probably sooner) transpositions, one after another, to the number of seven, making an aggregate of one hundred and fifty-four positions, contribute to augment the number of his embarrassments; and here commences the backsliding of hundreds and thousands of ambitious young pupils. And the wonder is not that so few persevere, but that more do not become discouraged because of the way. Now put three positions against one hundred and fifty-four positions, and let an intelligent public judge in regard to the merits of the two systems.

THE TRUTH IS, THAT A PUPIL UNDER THE OLD SYSTEM MUST EXPEND A VAST AMOUNT OF LABOR IN LEARNING SIGNS AND THINGS WHICH HAVE NO NECESSARY CONNECTION, EITHER WITH THE SCIENCE OR ART OF MUSIC.

Respectfully, yours truly,

E. P.

1. In relation to rapid movements, we would say to our correspondent, 1st, that this was considered and discussed on principles of philosophy, by several distinguished professors of music in the city some months since, at a meeting designed to consider the merits of the numeral system; and it was decided unanimously, that the rapid music in numerals, as published in the Numeral Harmony, can be read with greater ease than by the old method. The discussion related alike to vocal and instrumental music.

But, 2d, it is well known that philosophy cannot in all cases be carried out in practice. We have therefore had some of the most rapid vocal music printed, and put it before our classes. The result was as might be expected, it was read with perfect ease. In these classes, averaging more than one hundred each, composed of beginners and those who had practised music the other way, the results have been practical demonstration in favor of the new method. A class now in progress meets Monday and Thursday evenings, to which any of our friends are invited.

In relation to accompaniments and fists of chords, we can only say now, that our method has not yet been published, but it is equally simple and comprehensive with the vocal method in the Numeral Harmony. We shall be able to print on one third of the space, accompanying chords, embracing seven or even nine octaves, and in a manner the most easy to be read. All who admit that the numeral method for vocal music is superior to the old, must say that our method for writing chords is admirable. We expect to bring all before the public in due time.

Testimony in point.

WASH. CO. N. Y., Easton, April 13, 1846.

We, the undersigned, do cheerfully and unhesitatingly recommend "Day & Beal's Phonography of Music." We believe it to be the most comprehensible, practical, and easy musical notation ever published; perfectly adapted to the Methodist Hymns, and highly suitable for Divine Worship.

Moreover, under the instruction of Mr. J. J. Spencer, in this method, we think we have learned more of the principles of the science, and of the practice of music, in twelve evenings, than we could have learned in twelve months under the old method.

R. B. NEWMAN, M. D. LEVALDEN HULL,
EZRA BURD CK. LEWIS P. MILLER,
SANFORD R. BENSON, SANFORD R. POTTER,
WILLIAM REED.

Bangor, March 3, 1846.

Mr. Day—Sir,—When I subscribed for your paper, I also obtained one copy of the "Boston Numeral Harmony," published by yourself, the system of which, in my opinion, needs no fulsome panegyric to initiate it into public favor, but merely a candid perusal and generous trial will give to the unprejudiced the fullest confidence in it as being superior to any thing ever before presented to the world as embracing the elements of music. I have introduced the system into my juvenile schools with the happiest success.

Yours respectfully, W. T. HOPKINS.

A JERSEY CONCERT.—A correspondent says—"I send you a programme of a Jersey Concert, which will give you an idea of the taste far better than I can. The tunes are found in Mason's Harp of Patent Notes." He thinks that the patent notes have done an injury to the cause of music.

CONCERT of Vocal and Instrumental Music, in the Baptist Church, Herbetville, Friday Evening, April 3d, at 7 o'clock. JOSEPH HOLMES, Leader.

PROGRAMME.—Part First.—Old Hundred, page 42; Prayer; Coronation, 83; Rindge, 81; Lift up your stately heads ye doors, 186; Portuguese Hymn, 159; Arlington, 74; Sudbury, 104; Northampton, 154; Sabbath, 126; Hinton, 158; Lyons, 161; Scotland, 176; Golden Hill, 92; Solo—the Indian Student; Zion, 187; Address.

Part Second.—Olipant, 137; Solo—New England; Yarmouth, 138; Haddam, 114; Sicilian Hymn, 131; Missionary Hymn, 139; Watchman tell us of the night, 188; Prescott, 173; Greenville, 132; Bealoth, 231; Hark the song of Jubilee, 204; Waynsville, 197; Uxbridge, 43; Rothwell, 46; When shall we meet again, 226; Doxology—Praise God from whom all blessings flow; Benediction.

Instrumental and Vocal.

A Letter to a Young Piano Forte Player.

CONTINUED.

MY DEAR ELIZA:—

Most young people like what they call pretty pieces better than really good compositions—that is, they prefer anything that is light and trashy, which makes a great show at little expense, to music which is less inviting at first, but will grow more delightful as they advance in taste and knowledge. What I wish them to recollect is, that they are not at present endued with sufficient discrimination to choose for themselves, and that by persisting in following their own uninformed judgment, they are depriving themselves of a fund of future pleasure. Let them practice no music but what they *know to be good*. In this way they will gradually learn to detect and dislike every inferior composition. When you have obtained a good piece, do not be in a hurry to leave it and go to a new one. It should be practiced, not only till every passage is perfect as to time and execution, but till you have made every passage say exactly what the author intended it to say. The *Ps* and *fs*, and marks, and dots, and slurs, are of just as much consequence as the notes, to which you are too apt to confine your attention. You must not imagine yourself perfect till you thoroughly understand every one of these, and can show that you understand them in the most effective manner. By studying a piece with this care to avail yourself of every hint and suggestion which the author has thrown out for your direction, you will at length become possessed of the spirit of the composition, and will discover all its latent beauties. You will perform it in the style of an advanced student, which is surely more gratifying than to rattle through half a dozen pieces with the unmeaning glibness of a school girl. For my part, I confess I never thoroughly appreciate the beauties of a piece of music till I have practised it for a length of time, which many persons would deem sufficient for two or three. Toward the close of each protracted study, numberless graces which I have long beheld in the distance, insensibly steal closer and closer upon me, till at length I flatter myself that some of them are so embodied in my performance as to become perceptible to others as well as myself. I have already recommended the study of Cramer's Studio. I know of no work so remarkably adapted to the formation of an expressive style. The studies of Moscheles, Kalkbrenner, Hertz, and Clementi, are likewise entitled to your attention. They are shorter than Cramer's and therefore form a less complete course of study. This circumstance, however, renders them very suitable for others whose time is limited. Each of these eminent composers has some peculiarities of style, some beauties both of performance and composition, which distinguish him from the others; and you cannot take a better way of acquainting yourself of the peculiar merits of each than by studying, as far as you have time and opportunity, these elaborate compositions. You will find some of the author's happiest ideas concentrated in

these short and interesting lessons; and though most of them will cost you some pains in the acquirement, the result of your labor will be most gratifying. You may attain the mere execution of one in a few hours; but to understand every note and give it its due expression, will be the work of as many more. But then in return these extra hours will be so pleasantly employed as to make up for all the tediousness of the former ones. I should advise you not to learn more than one fresh exercise every week, perhaps not so often; and to give a certain time to them daily before you begin the practice of your pretty pieces. You should likewise at first select those which are the easiest; for while many are attainable by a little persevering study, there are others which at present are quite beyond your reach. Two hours a day given to practising, with the steady quiet attention I have recommended, will tend more to your improvement than twice that time employed in the usual desultory manner. It is surprising how much progress might be made during those seven or eight years which usually constitute the period of a young person's musical education, if a certain portion of that time were daily set apart for exercises, beginning, perhaps, with Burghmüller's excellent initiatory lessons, and ending with some of the master pieces which have been named to you. I can tell you that the little musicians of the grove do not attain their wild and delicate modulation without practice. When I lay in bed last summer, unable to speak or move for many hours in the day, the song of the birds furnished me with an inexhaustible source of amusing observation. I could not but feel grateful to the melodious little creatures which beguiled me of half my pain, and made the weary hours of sickness fly away upon wings as light as their own. As if led by instinctive sympathy, numbers of blackbirds and thrushes came to build their nests around our garden, and the wood-pigeons which had been silent the year before, renewed their soft notes in the high trees by the parsonage lawn. However, they were shy, and I thought myself fortunate if once or twice in the day their gentle cooing found its way to my ear. But there was one thrush whose notes I soon learned to distinguish from all the rest of the thrushes; indeed his skill seemed to exceed their's as that of the greatest masters would yours or mine. Every morning I listened to his voice, which was sure to precede the matins of all the other birds. In the day-time his brilliant tones were mingled and almost lost in the general melody; but as soon as the sun was preparing to set, when the blackbirds had either sung themselves to sleep or were flown up to keep their festivities elsewhere, then was my thrush's practicing time. He was kind enough to select a tree not far from my window, while the other thrushes placed themselves at a respectful distance and edged in a note here and there as they could. He opened the rehearsal with a number of wild trills and calls, which I could not well understand, only they were very sweet and charming to me; and he would pause between each till a soft response was heard from some distant bough. But when he had fixed upon a little cadence which pleased him, it became a more serious business. Strange to say I could always tell when this would be; for what pleased me particularly was sure to please him, so true it is that nature has given the same perceptions of melody to man and to birds. He would chant it over in a low tone two or three times, as if to make himself sure of it, then he carolled it out in triumphant glee, then stopped short on a sudden, as much as to say to his rivals, "Which of you can imitate my strains?" Their notes sounded most sweet at various distances during their little intervals. But they seemed conscious of their inferiority to my favorite, which would suddenly break out in the same melody upon which he had doubtless been musing all the while, enriching it by some note or trill, the wildest and most touching that ever came into a thrush's heart. I needed neither concert nor music-master while I could listen to the untaught but not unpremeditated harmony of this original professor; nor could I quarrel with the sickness which had been the means of developing another link in that mysterious chain which binds me to the rest of creation, by opening my ear and my heart more than ever to the language of universal nature. It is pretty also to hear the young birds commence their small and faltering strains, which grow clearer and louder till they are no longer to be distinguished from the rest. True, it is their profession, and we have many other things to think of; but what time we do give to the study of music, we should give it with our hearts as they do.

To be continued.

JUVENILE CONCERT AT MR. ALDEN'S ACADEMY.—We had the pleasure of attending a very interesting Concert at Mr. Alden's Musical Academy, 351 Market Street. The performances which were by one of his day classes, consisting of thirty or forty lads and misses, were most appropriate to the occasion—affording to the highly respectable audience, which crowded his rooms, delightful proofs of his distinguished ability and success as a Teacher of Music. To meet the wishes of many interested in this class of learners, Mr. Alden gave another concert, in which they repeated the several pieces prepared for the occasion, in a style that received, as it merited, the cordial commendations of an intelligent auditory.—*Phila. Ledger.*

MUSIC IN SCHOOLS.—From the Stillwater Gazette of March 20, we cut a part of a notice of a late annual exhibition. We have no acquaintance with Principal and pupils, but are induced to think highly of the institution from one fact alone—promptness to introduce the improvements of the day. We are preparing some appropriate music for institutions of this kind, to be published in the new Phonographic music type.

The examination of the classes in their several studies on Monday and Tuesday preceding the evening of the exhibition, was well attended by the parents and friends of the institution, and gave unusual satisfaction. The classes in mathematics, philosophy and chemistry performed their parts well; and the classes in history and geography (the latter using Mitchell's Outline Maps,) and others we might name gave evidence of close application on the part of the scholars, and of the diligence and ability of the teachers of the Institution. We must not forget to notice particularly the singing department, which added so much life and interest to all the other exercises. Day and Beal's new notation has been principally used, and in the short space of a single term, the scholars have been enabled to sing the most difficult pieces with a readiness and an accuracy not excelled by long trained and experienced choirs. They sung one piece on the occasion, without any previous practice or study whatever, and with as much facility and correctness as if it had been sung a thousand times. We will merely add that the Catalogue, which has just been printed, contains 116 names, the largest number ever before reported.

From the Orphan's Advocate.

The Pet Musician.

Sympathy, bright goddess, how dost thou cheer our hearts and warm our affections!

At a concert recently given by the blind, the sad looks of some and the playful air of others, awakened the deepest interest in the multitude there congregated.

From the commencement, a mere child of a few summers, attracted universal attention; and when the band brought out its stirring notes, the triangle of this pet was distinctly heard. Every sound was full and accordant; and as he raised the tiny instrument to his ear, the natural movement of the little tyro so delighted the audience that one and all, from the grey-haired man to the wee bairn, expressed their pleasure in a round of enthusiasm; but could they have known the history of their protege, how much more would they have felt for him.

Twelve months ago he roamed the street a sightless being, disease had centred in his orbs and destroyed his sister led him about, and friendly souls occasionally took him in! at length some one became attached and obtained a shelter and a home for him in a blessed asylum, the "Blind Institution." He is not only cared for and caressed, but is beginning to receive instruction, and will, if he live, be able to support himself and lead a useful life.

MUSICAL BED.—There is no end to foreign inventions with regard to matters in science and taste. Germany and France are noted for their ingenuity in such things and indeed in all arrangements that blend the utile with the dulce. From Germany the latest novelty is a musical bed which receives the weary body and immediately 'laps it in Elysium.' It is the invention of a mechanic of Bohemia, and is so constructed that by means of hidden mechanism, pressure upon the bed causes a soft and gentle air of Auber to be played, which continues long enough to lull the most wakeful to sleep. At the head is a clock, the hand of which being placed at the hour the sleeper wishes to arise, when the time arrives, the bed plays a march of Spontini, with drums and cymbals, and, in short, with noise enough to rouse the seven sleepers. This unique bed becomes therefore the *ne plus ultra* for the wakeful as well as the sluggish.—*Boston Transcript.*

DEATH OF A MUSICAL MAN.—Mr. John Paddon, the well known teacher and professor of music, died suddenly at his residence in Cambridge on the 24th inst. He dressed himself as usual, preliminary to leaving for the city to give instruction to his classes, when he faltered and fell, and died almost instantly.

The famous musical fête, at which one thousand pretty misses, arrayed in white, joined their sweet voices in concert, was repeated at the New York Tabernacle on Friday night, for the benefit of the Prison Association. It was a sight worth seeing.

The Harmoniums are in Lynchburg, Va. They will have fat pockets in that liberal and public spirited town.

COME TO SINGING SCHOOL.

Oh, come with me and merry be,
And learn to sing the do, re, mi;
If you don't say you've got your pay,
You shall be free to go away.

EVENING BELLS.

Those evening bells, those evening bells,
How many a tale their music tells,
Of days gone by when childish glee
And boyish sports made sorrow flee.

Education.

EXTRACT FROM THE REPORT OF THE EXECUTIVE COMMITTEE OF THE STATE NORMAL SCHOOL.—In the District School Journal we find some interesting extracts from the report of the State Normal School, of New York:

The object of this school is to fit persons to become teachers. The report says, much time was spent during the first term, upon the common branches—reading, spelling, writing, &c.; for it was soon discovered that in the various schools where these pupils had been educated, these branches, especially the two first, had been almost entirely neglected for the pursuit of the higher branches. Many had studied philosophy whose spelling was deficient; others had studied algebra who found it very difficult to explain clearly the mystery of borrowing 10 and carrying 1 in simple subtraction; and yet many of these pupils had been engaged as teachers in the district schools of the State. It was therefore believed that the usefulness of the Normal School would be best promoted by attention to these little things; reading and spelling became therefore daily exercises, and were conducted with special reference to the manner of teaching in district schools. The teachers had no desire to introduce novelties to the attention of the scholars, but rather to bring before them such methods as their own experience had proved to be most useful. Not how much but how well was one of their mottoes. Above all, it was kept before the mind of the student that he was receiving that he might dispense again. The second term closed with a public examination, which was attended by a large audience, and so far as we have been able to learn, but one sentiment was expressed, that for honesty and rigor the normal school might be equalled, but could not be surpassed. At the close of the examination 34 pupils were judged to be well qualified to teach; they accordingly received the diploma of the school.

"Support Free Schools."

From Col. Harry's "Life of Gen. Marion."

CHAPTER XXXI.

I often went to see Marion. Our evenings were passed as might have been expected, between two old friends who had spent their better days together in scenes of honorable enterprise and danger. On the night of the last visit I ever made him, observing that the clock was going for ten, I asked him if it was not near his hour of rest.

"Oh no," said he, "we must not talk of being at rest. It is but seldom, you know, that we meet. I may be our last, let us take all we can have now. What do you think of the times?"

"O glorious times!" said I.

"Yes, thank God!" replied he, "they are times indeed; and fully equal to all that we have ever known. I am afraid they won't last long."

I asked him why he thought so.

"Oh! knowledge, sir," said he, "is wanting! knowledge is wanting! Israel of old, you know, was destroyed for lack of knowledge; and all nations, all individuals, have come to nought from the same cause."

I told him I thought we were too happy to change so soon.

"Pshaw!" replied he, "that is nothing to the purpose. Happiness signifies nothing, if it be not known and properly valued. Satan, we are told, was once an angel of light, but for the want of duly considering his glorious state, he rebelled and lost all. And how many hundreds of young Carolinians have we not known, whose fathers left them all the means of happiness; elegant estates, handsome wives, and in short, every blessing that the most luxurious could desire? Yet they could not rest until, by drinking and gambling they had fooled away their fortunes, parted from their wives, and rendered themselves the veriest beggars and blackguards on earth."

"Now why was all this, but for lack of knowledge? For had those silly ones but known the evils of poverty, what a vile thing it is to wear a dirty shirt, a long beard and ragged coat; to go without a dinner, or to sponge for it among growing relations; or to be bespattered or run over in the streets, by the sons of those who were once their father's overseers; I say, had these poor boobies, in the days of their prosperity, known these things, as they now do, would they have squandered away the precious means of independence and pleasure, and have brought themselves to all this shame and sorrow? No! never, never, never."

"And so it is, most exactly, with nations. If those who are free and happy did but know their blessings, do you think they would ever exchange them for slavery? If the Carthaginians, for example, in the days of their freedom and self-government, when they obeyed no laws, but of their own making; paid no taxes, but for their own benefit; and free as air, pursued their own interests as they liked; I say, if that once glorious and happy people had known their blessings, would they have sacrificed them all, by their accursed factions, to the Romans, to be ruled, they and their children, with a rod of iron, to be burthened like beasts, and crucified like malefactors? No, surely they would not."

"Well, now to bring this home to ourselves. We fought for self-government; and God has pleased to give us one, better calculated perhaps to protect our rights, to foster our virtues, to call forth our energies, and to advance our condition nearer to perfection and happiness, than any government that was ever framed under the sun."

"But what signifies even this government, divine as it is, if it be not known and prized as it deserves?"

I asked him how he thought this was best to be done?

"Why, certainly," replied he, by "FREE SCHOOLS." I shook my head.

He observed it, and asked me what I meant by that.

I told him I was afraid the legislature would look to their popularity, and dread the expense.

He exclaimed, "God preserve our legislature from such penny wit and pound foolishness!" What, sir? keep a nation in ignorance rather than vote a little of their own money for education?"

I sighed and told him I wished he had not broached the subject; for it had made me very sad.

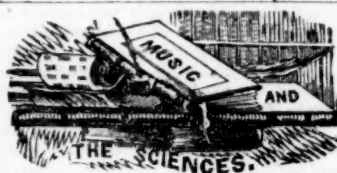
"Yes," replied he, "it is enough to make any one sad. but it cannot be helped but by a wiser course of things; for, if people will not do what will make them happy, God will surely chastise them; and this dreadful loss of public property is one token of his displeasure at our neglect of public instruction."

I asked him if this was really his belief.

"Yes sir," replied he, with great earnestness, "it is my belief, and I would not exchange it for worlds. It is my firm belief that every evil under the sun is of the nature of chastisement, and appointed of the infinitely good Being, for our benefit. When you see a youth, who but lately was the picture of bloom and manly beauty, now utterly withered and decayed; his body bent; his teeth dropping out; his nose consumed; with fetid breath, ichorous eyes, and his whole appearance most putrid, ghastly, and loathsome, you are filled with pity and with horror; you can hardly believe there is a God, or hardly refrain from charging him with cruelty. But where folly raves wisdom adores. In this awful scourge of lawless lust, wisdom discerns the infinite price which heaven sets on conjugal purity and love. In like manner, the enormous sacrifice of public property, in the last war, being no more, as before observed, than the natural effect of public ignorance, ought to teach us, that of all sins, there is none so hateful to God as national ignorance, that untailing spring of NATIONAL INGRATITUDE, REBELLION, SLAVERY, and WRETCHEDNESS!"

PETER PARLEY IN NEW ORLEANS.—All the public Schools in New Orleans, the members of the People's Lyceum, the citizens generally, paid their respects to Mr. S. G. Goodrich, the author of Peter Parley's books, during his stay in that city on the 20th ult. The Delta states that the schools were closed for the day, by request of the Mayor and the Recorders of the various municipalities, to enable the teachers and scholars to call on Mr. Goodrich. We are gratified to see this public mark of esteem bestowed upon one of our best authors.—Hawk-eye.

JOURNAL OF MUSIC.



Boston Phonographic Institution.

Since the publication of our last number, the friends of the new notation have formed a kind of educational society, which provides in its constitution for several elementary schools and the instruction of classes more advanced. A main object of the institution is the formation of a musical library: for which one third of the funds are to be devoted. The library is to contain all kinds of elementary and scientific works on music, and will be, should the institution flourish, a most valuable affair. The institution has now about 90 members, and has opened a school on the phonographic system. At another issue a further notice may be expected with the constitution and bye-laws.

Mr. Saml. G. Parker's books were all sent, we believe; however, we have mailed two more Harmonys, and hope he as received them before this.

Trickery Exposed.

Below we copy an article from the Boston Daily Courier of April 22. It may be depended on as very modest in view of the underhanded and contemptible meanstaken to make the Psaltery SELL. Other books have been urged upon the public by a similar management. A poor book indeed must that be that requires such machinery to make it go. This policy, in regard to the sale of the Boston Academy's, alias Mr. Mason's, books, is well understood in the city. But the country continues to be prodigiously gulled in consequence of these books sailing under false colors. If the statement that the Psaltery is published under the sanction of the Handel and Haydn society, found on the title page of the book, is not a falsehood, then we do not understand the nature of lying.

"PATRONAGE" OF MUSICAL SOCIETIES.

To the Editor of the Courier:

In a late number of the "World of Music," a neat looking and well conducted musical newspaper, printed in Vermont, was a very laudatory notice (by a correspondent) of a singing book published in this city, called "The Psaltery," and highly commending the judgment displayed by the Handel and Haydn Society, and Boston Academy of Music, in giving their "patronage" and "sanction" to it. Now we are more than a little suspicious, that the influence which this "sanction and patronage" ought to have, is not fully appreciated by those at a distance, and, indeed, by some nearer home; and that it may be so, we purpose to give a few facts as to how this "sanction," etc., was obtained in one case, or to the amount of influence which it ought to have with the musical public, in either. And, first, as to the patronage of the Handel and Haydn Society: Has it ever bought one single copy of the "Psaltery?" Is it used by the Society in its public or private performances? Is it used in any choir, conducted by the leading musical professors of the Handel and Haydn? Is the book recommended by one single professional man connected with the Society? We say most certainly not, in answer to every query. And yet, upon the cover and title page of this Psaltery is paraded the "sanction and approbation of the Boston Handel and Haydn Society." The whole matter is to be solved thus: The proprietor or agent of the book in question contracted to pay the Handel and Haydn Society the sum of two hundred and fifty dollars per annum, for a series of years, for the right so to use the name of the Society upon the cover and title page of the book. The book never received the approbation of one of the professional members of the Society. It was entirely a matter of bargain and sale with the "business direction" of the Society; and it is a bargain which does not reflect but slight honor upon the Society, which has prostituted its influence for a matter of dollars and cents, or upon the other party, who was willing to take such influence upon such terms; we should have supposed that the contracting parties would have been heartily ashamed to look at each other in the face afterwards. We leave them to divide the honor of this transaction, while they each pocket the fruits of it. But we have no hesitation in saying that seven-eighths of the members of the Handel and Haydn Society are utterly opposed to the whole arrangement, and would have voted against it at the time, had it been submitted to them; though their society was laboring under great pecuniary difficulties, which, we are glad to say it is now relieved from in some degree. What action they may yet take, remains to be seen; but we believe and hope it will be such as becomes the dignity of a body of honest and intelligent men. We appeal to them whether the influence which their mis-named "sanction" has given to this book, does not do great injustice to other collections of psalmody, the writers and authors of which are willing that their publications should stand or fall upon their own merits, when placed upon a fair footing!

Now a few words as to the amount of influence which the sanction and approbation of the Boston Academy of Music ought to have; and for this rightly to be considered, we must know who constitute this society, or its government. Well, in looking over a list of its "government," we find merchants, lawyers, shopkeepers, clerks, &c., but not one professional musical man; and we will venture to assert, that out of the whole board thus "pinnacled" for musical fame, there are not three able to read and sing, at sight, the most simply constructed psalm tune—that they are entirely innocent of any approach to musical knowledge. We do not question but that these men are good citizens, and experts in their own proper vocations; but we do insist that they are entirely unfit for this musical censorship, which they have been enabled to assume, by one of those bastard acts of special legislation, which are a disgrace and blot upon the statutes of Massachusetts. But these men, in their corporate capacity of the Academy of Music, have given their high and mighty "sanction and approbation" to a book of psalm tunes, every tune of which, for aught

they personally know to the contrary, might contain the most direct and palpable violations of every law of harmony and musical composition.

There is a slight inclination to doubt, in our mind, as to whether this book was ever submitted, in all due gravity, to this august body; but if it was, and in solemn convocation, it would have been a scene for Hogarth, to have witnessed their grave deliberations. Let us hope, and we now propose to the "Academy," (for the public good) that when they are next required to deliberate upon a like subject, they do so with open doors; we will venture to promise an attentive auditory, and a page in "Punch," for their astute inquiry and its results.

In the very modest preface of the work we are told that the "sanction, etc." of these two societies ought to give "additional confidence" in the merits of it. Now, in view of the facts, we ask what confidence ought to be placed in the "sanction, etc." obtained in the manner, and from the sources, which this has? Every fair and reasonable person will say, None; and is it not to be presumed that it is a very weak subject that requires so much propping and so much artificial stimulant? But we leave others to make their own deductions for the present. We intend to refer to the book and some of its "peculiar merits," as claimed by its authors, at some future day, and we intend to discuss the claims of the Boston Academy of Music to public favor and patronage, and place it before the musical public on its own simple merits.

JUSTICE.

MISS ROSA GARCIA'S COMPLIMENTARY BENEFIT.—We cannot pass over the Concert, complimentary to the above mentioned lady, without bestowing upon it something more than a passing remark. Without disparagement to the other miscellaneous concerts of the season, we must pronounce this the concert of the season. When we reflect upon the many concerts to acknowledged worth and merit that have been given during the past winter, we are fully aware of the high degree of praise that we bestow on the concert in question, and richly does it merit it.

We were much disappointed at the announcement that Miss Garcia was unable to appear, owing to a severe illness. But Mrs. Franklin, with a courtesy for which she is ever distinguished, volunteered to supply her place, and rarely, if ever, did she sing with greater acceptance to the audience.

Beside two standard Overtures—Allessandro Stradella and Massaniello—two violin solos were performed by Mr. Heyter, and two solos on the Oboe, by Senor de Ribas. We were never so fully sensible of the superiority of the Melodeon over the Odeon for sound, as when we heard the Overture to Allessandro Stradella performed by an orchestra about one half as large as the orchestra of the Boston Academy, and with twice the effect.

By the absence of Miss Garcia we were prevented from hearing two beautiful Duets—"Hark to Poor Philomel" and "Giorno d' errore," which were received with so much favor at Miss Bramson's concert in the early part of the season.

A novelty was presented in the shape of a Trio for the Flute, Guitar, and Tenor Viol—a combination which we never met with before, but very beautiful. Till within a few years, very few instrumental compositions have been presented to a Boston audience, and when they were, they met with a very cold reception. A Violin solo was hardly thought of, and as for a Violoncello solo, it was regarded as preposterous.

We were pleased to see the Melodeon so well filled, as it afforded sufficient proof that our talent could be appreciated as well as the foreign importations with which we have been so plentifully supplied in years past.

In conclusion, we can but congratulate the lady on the success of her concert, and wish that we may be favored with others of the same stamp in future seasons.

On the evening of March 6th the factory at Colbrook River, with a grist mill and sawmill attached, and all their contents, were burnt to the ground. The loss of Mr. C. Sawyer is estimated at something over \$4,000—no insurance.

A new weekly paper is to be printed at Cambridge by Andrew Reid, to be called the Cambridge Chronicle.

MR. R. F. BEAL, one of the inventors of the new notation, is extensively engaged in teaching the system in the towns of New England. Success such as might be expected attends his schools, which in some places have been as large as three hundred.

Those who enlist in teaching this method will scarcely fail to raise large classes. Three capable instructors are now wanted for schools which are waiting to be taught this method this summer.

About a dozen places are waiting to introduce the Numeral Harmony as soon as well qualified teachers—young men of good talents in music—are found.

Initiatory instruction can be had of the editor of this paper, should any desire it, on reasonable terms. Address H. W. Day—post paid.

KICKING AMONG THE PUBLISHERS.—One gentleman who attended one of our exhibitions lately, said on the occasion, "What shall I do—I have \$800 in music plates in the old method?" He was told that perhaps he might have time to sell books enough to pay for his plates, and then the general use of Day and Beal's notation would render them useless. Since then he has been heard to speak of the new notation in a very disparaging light.

Several others appear to be panic struck at the rapid spread of favorable opinions to the new method. Opposition will be vain. The old system must die and be buried with old spinning wheels and old fashioned fire places.

PHILADELPHIA NEW NOTATION.—A gentleman has recently published a large new book on a new plan—notes similar to the patent (buckwheat) notes. A particular description will appear in our next.

ENGLISH NEW NOTATION—or the sequential system. A particular notice of this in our next.

MUSICAL ADVANCEMENT.—The signs of the times are, that the world over, intelligent minds are desiring and expecting some better way of expressing musical sounds than the present old complex system of notation.

MR. MASON'S PAPER AND DAY & BEAL'S PHONOGRAPHY OF MUSIC.—As might be expected, Mr. Johnson, the principal editor of Mr. Mason's paper, comes out against the numeral method. The notice grants and says so many things in its favor that we shall be obliged for the same. The notice will do the work a great deal of good. See extracts in our next.

Books of Glee, Anthems, and set pieces are in the course of publication. They will be ready for use in the fall. Those who have commenced teaching the method may depend on a full supply of all kinds of music.

MORAL REFORM.—A painful discussion is now in progress between the minority and majority of the board of managers. Two or three leading members, it seems, wished to remove the treasurer and appoint another more to their liking. In doing this without the action of the society, they seem to have departed so far from constitutional functions as to have virtually given up the constitution of the society, and are now sailing under new colors. The minority, or "constitutional committee," have taken advantage of them, and commenced a new paper, called "The True advocate of Moral Reform." This is conducted with much spirit and ability. It is somewhat difficult in such a case to determine the true merits of the question, and we may misjudge; but from what is said on both sides, we see no occasion of blame on the Treasurer, Miss Beatty. The majority of the board, some twenty or thirty, it seems, are all presbyterians, and stand charged by the minority of denominational politics. It appears reasonable, that as all denominations contribute to the aid of the cause, they should be fairly represented in the board of managers and officers of the society. How the difficulty will be settled it is difficult to tell. It is greatly to be lamented by all the friends of virtue.

L. B. M.—The music from our subscriber L. B. M. has been received. The original melody skips about rather too much to be easily sung. It seems also to want a subject. Attention to the rules published in the Journal of Music some time since would be of service. With a good melody it is easy to write a harmony rich and pleasing. We recommend to our friend L. B. M. to practice writing melodies only, for some time, to such words as he may please. Send them in and we will publish.

Mr. H. Robbins will, no doubt, excuse what may seem to him neglect on our part. His paper has been sent to Honsdale instead of to Jonesville. Probably the harmonies were lost in the same manner. We have sent again, and hope they will reach him.

OPERA GLASS ONCE MORE.—It becomes our duty to record instances of death in the musical world, though of course painful. "The Opera Glass," noticed sometime since, is dead. Like the butterfly, it spread its wings to the breeze, and after making its appearance on three occasions, disappeared. The community would not sustain it, and we deem it no bad sign or loss. It is a pity, indeed, that more of the sources which contribute in aid of the theatre are not dried up.

The church has as much musical talent as the world, and it is the fault of its members that we do not have the best specimens of music in the House of God. Christians must no longer turn away from music because the theatre has usurped authority in musical performances. They should engage in the music of the church with the same sense of duty that they feel constrained to support prayer meetings and the preaching of the Gospel. They should support musical papers which are trying to make music a blessing to the church.

A gentleman writing from Jonesville, Mich., says: "The Numeral Harmony I introduced to the County Musical Society. The editor of the Hillsdale Gazette is something of a musician, and has considerable influence that way. In less than ten minutes time he had got an insight into the system, and could read any tune in the book."

We are obliged to Mr. Robbins for his timely aid.

OUR CITY.—Business of all kinds seems to be in the most flourishing condition. The merchant, mechanic, artisan, and professional all find the fullest employment in their various callings. The troops on the Common are extending their expanding arms over the bright verdure at their feet, and the merry buoyant laugh of childhood is sweetly heard along its green skirted malls and paths. Buildings are being erected on every side, and nature and art are struggling for the mastery.



News Items.

A SLAVE has recently been sentenced to be hung for attempting to run away from Charles Co., Md. He is to have his liberty with a vengeance, who will not condemn the abominable system of slavery. Is not this an outrage on "inalienable rights?"

MR. SNODGRASS, the editor of a free and independent paper in Baltimore, complains of the doings of the Legislature, to stop the publication of his paper, because he published some articles unfavorable to slavery. It is time now for every man, not to make war with the south, but to do all he can by the diffusion of light to bring about a peaceable abolition of the foulest blot on our country—AMERICAN SLAVERY.

Mr. Torry, it is said, is sick, and it is probable he will not live. What a horrid system that enslaves millions and imprisons the ministers of Christ for doing to others as they would be done by. Let musical men sing both rumselling and slavery DOWN.

A man, south, has, it is said, invented an air carriage, and proposes to carry the mail to Oregon at the rate of 60 miles per hour. Whether this be in fun or in earnest, we doubt not that the day will arrive when conveyance will be effected through the air.

The city of Bangor, Me., has experienced a most calamitous freshet. Bridges, lumber, mills, and buildings have been swept away to an immense amount, and some lives lost. \$1,000,000, it is feared, will not cover the loss.

A slaver captured by the United States sloop Yorktown, had seven hundred and fifty negroes on board. In fourteen days 150 had died. There were originally over 900.

This slaver and two others were brought to this country during one week.

LIBERIA.—This colony is said to be in a flourishing condition; i. e. in the success which has crowned the efforts made. They need at present more funds. Provisions are scarce.

The Seguin have been giving concerts at Salem with brilliant success.

PEACE GO WITH HIM.—A morning paper says that Mr. Robert Owen, the socialist, left this city the other day for the place whence he came. The same authority informs us that his visit to this country has not been attended with that addition of proselytes to his "faith" [?] which was expected. We can readily suppose that the gentleman has discovered that he came here on a sleeveless errand.—N. Y. Com. Advocate.

Madame Pico has returned to New York from Cuba, where she has been spending the winter profitably and pleasantly.

It is said that the Hon. T. F. Marshall is about to renounce politics, and devote himself to the cause of temperance. A good change for him.

A BIBLE TO OLD BULL.—A beautiful edition of the Holy Scriptures, elegantly bound in velvet, with gilt edges and mountings, is to be presented to this distinguished violinist. The inscription, which is as follows, explains the nature of the donation:

TO MR. OLE B. BULL,
As a Token of Gratitude for his Valuable Aid in Be-
half of the Poor.

Presented by the Managers of the Home Missionary Society.

Philadelphia, November 14th, 1845.

FIRE.—There were fourteen fires on Thursday night, Feb. 5th, in this city, all but one set in stables.

CHEAP.—The fare to New York by the Norwich route is only \$2.

One of those vagabond hurdy gurdy grinders was about our office yesterday, setting all peaceable and quiet loving people, distracted with his tin-panic melody. He was strong and hearty, and ought to be put to some useful work to earn his bread. These music grinders make more money in a day than an honest mechanic does in a week; and all that society gets in return is the agonizing groans and shrieks of their rickety instruments. The law should take hold of these tormentors.—*Star*.

During Mr. Gough's sojourn in Petersburg, twelve hundred persons signed the total abstinence pledge.

The Swiss Bell ringers have arrived at New Orleans, after a successful trip to Havana.

The "Weekly Fountain" is a Temperance paper published at Washington, D. C., and well conducted. One dollar per annum. Address N. and J. T. Ward.

Died, in Salem county, 8th ult., William Smick, aged 93 years, 9 months and 6 days! He served in the revolutionary army, and raised a family of 11 children, ten of whom he lived to see married. The patriarch's descendants living number 178.

They seem to have all sorts of folks in Vermont; Daniel Webster is a Methodist minister in Barre, and John P. Hale a fashionable tailor in Montpelier.

FRAUD IN FLOUR.—It appears by the Annual Report of the New York Inspectors, that 28,968 barrels of flour were weighed in the city of New York, and found short 150,836 pounds, equal to eight hundred and fifteen barrels! Of the flour inspected at Albany there were 98 barrels "light weight," and 59 barrels with false tare.

Our Commerce with Liverpool.—The value of the produce shipped from the United States to Liverpool, for the first six months of the past year, was \$39,000,000 of which \$36,000,000 was in cotton.

CAMBRIDGE CITY ELECTION.—James D. Green, the Whig candidate, was elected Mayor by a majority of one hundred. The Board of Aldermen is still doubtful, but there is reason to believe that three or four out of the six Whig candidates are elected; sixteen of the twenty Common Councilmen are elected—fifteen whigs and one Democrat.

The late Ohio Legislature incorporated a "Farmer's College," to be devoted to the instruction of young men in theoretical and practical agriculture, including a whole scientific course, and a fair proportion of belle lettres.

A vein of very fine porphyritic marble, between thirty and forty miles in length, has been discovered in Hawkins County, East Tennessee. The color alternates from the lightest to the darkest rouge; the texture consists of the finest crystals; and it is said to be susceptible of the highest polish.

Leopold de Meyer, the pianist, was at New Orleans on the 16th instant.

The town of New Bedford owes \$36,255, and that is stated to be only a little more than half the whole amount it ever owed.

The Kennebec Journal is to be published three times a week at Augusta, Me. during the next session of the Legislature of that State.

The Historical Society of Pennsylvania has recently published the "Journal of Isaac Senter, Physician and surgeon to the troops detached from the American army encamped at Cambridge, Mass. on a secret expedition against Quebec, under the command of Col. Benedict Arnold, in September, 1775," from a manuscript in the possession of a gentleman of Philadelphia.

SUBSTITUTE FOR POTATOES.—A Western paper suggests the propriety of growing artichokes as a substitute in some degree for potatoes—and on the authority of Ellsworth's reports states that they are better spring feed for hogs, cattle and sheep, than the potato, at a diminution of cost in production. That is not a bad idea for farmers to consider.

Foreign Items.

HORSE BATHS.—They have baths for horses in England.

OREGON.—One of the London papers states that the population of Oregon are half inclined to declare themselves independent and claim the whole territory, and govern themselves by a new constitution.

Louis Philippe, King of France, is making great preparations to receive a visit from Queen Victoria. The grand Trianon is being fitted up for her temporary residence, and Louis Philippe thinks of nothing but bails and splendid entertainments.

O'Connell is as popular as ever, urging on the repeal question. Some of the English papers favor his cause.

The English Poet and Basket Maker, Thomas Miller, we regret to hear, has been totally deprived of sight, owing to a severe attack of the Erysipelas. He has a numerous family dependent upon his exertions and to deplore a hopeless disaster which has befallen one of nature's most gifted children.

Accounts of a recent battle in India, between the Sikh army of 30,000 and the British, commenced by Sir Hugh Gough, state that the Sikhs lost 35,000. The British lost 3,300, and were victorious. The conflict lasted several days.

A Good Example.—The Pope has thrown the library of printed books in the Vatican open to the public, and ordered the preparation of a catalogue for their use.

In Pekin, China, a newspaper of extraordinary size, is published weekly on silk. It is claimed to have been in existence more than 1,000 years. It is said that in 1727, a public officer caused some false intelligence to be published in this paper, for which he was put to death. Several numbers of this paper are preserved in the royal library of Paris which are 10 1-4 yards long.

Miscellaneous.

VACCINATION—SMALL POX.—Dr. Fahnestock, of Bordentown, in an article on the Small Pox and Vaccination, comes to the following positions as the result of his observation and experience:

1. That vaccination is the best protection from Small Pox. It modifies the disease and preserves life, although it does not in all cases exempt from variolous disease.

2. That re-vaccination becomes necessary to test the perfection of the system.

3. That after re-vaccination, a person may have a reasonable certainty of exemption from an attack of varioloid.

4. That re-vaccination should be resorted to by all persons upon whom it has not been repeated, whenever the small pox assumes an epidemic form; as the changes, constantly taking place in the human system, render a person liable to infection at one time, when he may have been exempt at another; and particularly as that liability is greatly increased by the existence of the variolous constitution of the atmosphere, which favors otherwise sporadic cases into epidemic prevalence.

PRIVATE HABITS OF MILTON.—He rose at four in the morning; had some one read the bible to him for half an hour; contemplated till seven; read and wrote until dinner; walked or swung, or played music three or four hours; entertained visitors until eight; took a light supper; smoked his pipe; drank a glass of water and went to bed. He never drank strong liquors, and seldom drank any at all between meals. He seems always to have looked with contempt upon females, and he did not belong to any particular church. Some say he was a Presbyterian, others a Brownist, and others a Quaker.

IMPERTINENCE PUNISHED.—We find in the *Conrier de Etats Unis* an account of a curious incident which occurred at a charity fair in Paris. A young lady, Miss A—, celebrated for her beauty and her wit, presided at one of the tables. Among the throng which pressed around the fair vender of elegant fancy articles, was a young gentleman of much assurance, who gazed upon the lady with offensive freedom and affected to admire the various articles exposed for sale, but who bought nothing.

"What will you please to buy, sir?" asked Miss A—, with a smile of peculiar meaning.

"Oh," replied the exquisite, with a languishing look, "what I most wish to purchase is unhappily not for sale."

"Perhaps it is," said the lady.

"Oh, no, I dare not declare my wishes."

"Nevertheless," said Miss A—, "let me know what you wish to buy."

"Well, then, since you insist upon it, I should like a ringlet of your glossy black hair."

The lady manifested no embarrassment at the bold request, but with a pair of scissors immediately clipped off one of her beautiful locks, and handed it to the astonished youth, remarking the price was five hundred francs!

Her bold admirer was thunderstruck at the demand, but dared not demur, as by this time a group had collected and were listening to the conversation. He took the hair, paid over the five hundred francs, and with an air of mortification and sadness left the hall!

ANECDOTE.—The following anecdote, which contains an excellent lesson of instruction to the rulers of any nation, will apply to the result of almost any war that has ever been undertaken:

At the close of the American Revolution George III., King of Great Britain, issued a proclamation, appointing a day of thanksgiving for the return of peace. A shrewd country clergyman in Scotland, upon reading the proclamation, immediately proceeded to England, and having arrived at the royal palace, solicited audience with the King. Being admitted, with some difficulty, to the royal presence, after making his humble obeisance to the Sovereign, he said "May it please your majesty, I have received your proclamation, and wish to comply with its requisitions; but I have come all the way from Scotland to ascertain what we are to give thanks for. Is it that your majesty has lost thirteen flourishing provinces?" The good natured King, perceiving the humor of the man, replied, "No man, not at all." "Is it then," said the Scotchman, "that your majesty has sacrificed the lives of a hundred thousand of his loyal subjects?" The King again replied, "No man, nothing of the kind." Again the Scotchman inquired, is it that your majesty has added a hundred millions to the national debt?" The King again answered, "No man, for none of these things." The Scotchman then said, "Will your majesty condescend to inform me explicitly, for what we are to give thanks?" The King replied, "Why man, manifestly for this, that matters are no worse with us than they are." The good man returned home entirely satisfied, and preached an excellent thanksgiving sermon on Isa. xvi. 18.

False friends fly in the hour of misfortune; true ones are known in no other time.

Advertisements.

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Agent for the New England States for the sale of E. Ferrett & Co.'s cheap Music and Music Books, which is about one fourth of the usual price of Music. Just published Nos. 1 and 2 National Glee, a collection of Glee, Madrigals, Catches, Rounds, &c., Patriotic, Sentimental and Humorous, selected and arranged from German, English and American composers, and adapted for the use of Singing Societies, Social meetings, Glee Clubs, &c. This book when completed, will make a volume of 184 pages. Single numbers 25 pages, 17 cts. and \$1.50 per doz. 20-6t

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2d Violin.

1st Flute.

2d Flute.

Violincello.

A musical score for the song "The Rose Tree". The score is written for five staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef with the same key signature. The music is in 4/4 time. The first staff contains the melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and so on. The second staff is a harmonic accompaniment, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and so on. The third staff is a harmonic accompaniment, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and so on. The fourth staff is a harmonic accompaniment, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and so on. The fifth staff is a harmonic accompaniment, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and so on. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The lyrics "The Rose Tree" are written below the staves.

A musical score for the song 'The Rose Tree'. The score is written for five staves. The first four staves are grouped by a large brace on the left, indicating they are for a four-part vocal or instrumental setting. The fifth staff is a separate line, likely for a basso continuo or a solo instrument. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are dynamic markings such as 'f' (forte) and 'p' (piano) throughout the score. The score is presented in a clear, legible format with standard musical notation.

Entered according to Act of Congress, in the year 1846, by H. W. DAY, in the Clerk's office of the District Court of Massachusetts.

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FOR
Sight-Singing Classes, Schools, Choirs, and Musical Societies.

SELECTED, ARRANGED, AND COMPOSED

BY H. W. DAY, A. M.

Editor of the American Journal of Music, Author of the Vocal School, David's Harp, and Boston Numeral Harmony.

A SERENADE.

m. Key of C Major. With life and taste.

Sopr. 1. Sleep on thy pil-low, Hap-py and light, As the moon on a bil-low, Re-po-ses at night. *pp* *W.*

Alto. 2. Wake on the mor-row, Love-ly and meek, And the morn-ing shall bor-row its blush from thy cheek. *pp*

Tenor.

Bass.

D. C.

Soft be the slum-bers That cra-dle thy heart, As the ho-li-est num-bers That love can im-part.

Fresh-er than ro-ses thy lips' balm-y gale, The zeph-ers re-pos-ing, New sweets to in-hale.

58

KEELEY. S. M.

Key of A Major.

1. Raise your triumphant songs To an immor-tal tune; Let all the earth resound the deeds Ce-lestial grace has done.

2. Sing how e-ter-nal love Its chief be-lov-ed chose, And bade him raise our ruined race From their abyss of woes.

3. His hand no thunder bears; No terror clothes his brow; No bolts to drive our guilty souls To fiercer flames below.

4. 'Twas mercy filled the thrones, And wrath stood silent by, When Christ was sent with pardons down To rebels doomed to die.

5. Now, sinners, dry your tears; Let hopeless sorrow cease; Bow to the sceptre of his love, And take the offered peace.

6. Lord, we obey thy call; We lay an humble claim To the salvation thou hast brought, And love and praise thy name.

ZUMA. S. M.

H. W. DAY.

Key of D Major.

1. Now may our joy-ful tongues Our Maker's honor sing; Jesus, the Priest, receives our songs, And bears them to the King.

2. On earth thy mercy reigns, And triumphs all above; But, Lord, how weak are mortal strains, To speak im-mor-tal love!

3. How jarring and how low Are all the notes we sing; Blest Saviour, tune our hearts anew, And they shall please the King.

STEARNS. S. M.

Key of D Major.

1. How honored is the place Where we a-dor-ing stand! Zi-on the glo-ry of the earth, And beauty of the land.

2. Bulwarks of grace de-fend The cit-y where we dwell, While walls of strong salvation made, De-fy th'as-saults of hell.

3. Lift up th' eter-nal gates; The doors wide o-pen fling; En-ter ye nations that o-bey The statutes of your king.

4. Here taste unmingled joys, And live in perfect peace, You that have known Jehovah's name And ventured on his grace.

5. Trust in the Lord, ye saints, And ban-ish all your fears; Strength in the Lord Jehovah dwells, E-ter-nal as his years.